

E. #1764

DOCUMENT NO. 5759

DESCRIPTION AND TEXT OF THE FILM "NIPPON PRESENTS".

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Explanation: Each scene is marked with: "(Japanese)", "(Japanese outside Java)", "(Australia Studio)" or "(Allied Batavia)".

"(Japanese)" means: Scene of the Japanese film "Australia Calling", made in 1943 in Java.

"(Japanese outside Java)" means: Scene taken by Japanese cameramen during the war outside Java.

"(Australia Studio)" means: Scene taken in Australia Studio by Allied cameramen after the Japanese surrender.

"(Allied Batavia)" means; Scene taken by Allied cameramen in and near Batavia in September 1945, showing conditions as they were a month after the Japanese surrender.

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" RIPPON PRESENTS "

On Screen: "Early in the Pacific War the Japanese who had over-run Java made a film for screening in a conquered Australia to show how well they treated their prisoners. This Japanese film fell into Allied hands. English, Australian and Dutch prisoners of war and internees were forced to play parts in it. Many of these prisoners are now dead, victims of starvation, ill treatment and disease. Some survived and a few of them have been brought together here to tell voluntarily and under a compelling sense of duty the true story of how the Japs made this film. To expose this pictorial evidence provided by the Japanese themselves of the inhuman duplicity of their gaolers, you are now to see this Japanese film and on the screen and in the audience will be some of the survivors. They are:"

1 AUSTRALIA STUDIO: INTRODUCING OF THE ACTORS:

Unseen speaker:

Introducing: Brigadier Blackburn, Victoria Cross, AIF  
Wing Cmdr. Davis, RAF  
Squadron Ldr. Shepard, RAF DSC  
Group Capt. Noble, RAF  
Capt. Dr. Kingma, RNIA  
Mrs. E. J. Johnson, Dutch born English woman  
F. O. Thomas, RAAF  
Pvt. McNab, RAN  
Pvt. Mickfield, AIF  
Pvt. Reed, AIF  
Pvt. Willard, AIF  
Capt. Ellison, AIF  
Sgt. Harrison, AIF and  
Annemieke

2 AUSTRALIA STUDIO: The Scene shows a Film Auditorium of Allied Actors; on the 2nd screen is to be seen the end of the Japanese Film (faked memorial scene). Afterwards: Introduction by Brigadier Blackburn and Wing Cmdr. Davis.

BRIGADIER BLACKBURN:

"Well, gentlemen, you have once again seen this Japanese picture in which you played a part. We will now show it to the public but not as the Japanese intended. The Japanese film will be shown as they made it and as you have seen it but after each sequence will appear the truth -- scenes taken by Allied cameramen immediately after the liberation of Java. You will recognize most of these scenes and as the film unfolds your own comments will tell the true story.

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I have had full reports from Wing Cmdr. Davis and others that the Japanese had forced you to make this film and that officers and men chosen had refused to take part in it. I know that you resisted to the limit; I know that they denied you food but still you did not yield. I know that then these cunning devils, the Japanese, applied the only form of pressure which could ever make you yield. They informed you that unless you gave way and took part in the film they would reduce the food ration to every man in camp and refuse any medical supplies. I know that your medical officers informed you that if they did that many of the prisoners under your command would die. I know that at one stage you, Wing Cmdr. Davis, were threatened with death if you did not give permission to the members of your camp to take part."

COMMANDER DAVIS:

"Yes, sir, that is quite correct."

BRIGADIER BLACKBURN:

"I have investigated the whole matter fully and I know, gentlemen, that you have nothing to be ashamed of, that you were prepared to resist, even under the threat of death, so long as it only concerned you yourselves. These officers and men have been troubled in their mind about having had to take part in the preparation of this Japanese film. I told them they need not be so troubled. They put up an epic of heroic resistance; they gave way only to save the lives of their comrades, determined to make as many difficulties as possible and to turn the whole thing into a farce if they could."

COMMANDER DAVIS:

"I discussed it with the other officers and men. It was clear what the Japanese had in mind but we thought that the reduction of food and refusal of medicines would cause the deaths of many of our comrades, so we had to go on. The Japanese had to go over the personnel of the camp with a fine tooth comb to find enough fit men for the film. It was a tough job too. At least one camp was on starvation punishment for some trivial offense. The scanty rags of thousands were raked over and repaired to furnish a sufficient wardrobe to make the chosen men look decent and some of them even got a banana to eat."



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BRIGADIER BLACKBURN:

"So now, we will see the Japanese film and against it lies the real thing unfaked."

3 SAME SCENE AS 2 on the second screen, first: Cameramen shooting; afterwards: Swimming Scene, Ducks.

UNSEEN SPEAKER:

"Japanese cameramen made this film but this shot is intended to give the impression that our troops made it themselves, men who would be more at home shooting with a Bren gun than with a camera. Look at them, even the ducks were forced to act."

4 (Japanese) Farm Leeuwigadjah near Tjimahi (West Java), (which farm the Allied Officers - PWs were forced to run in 1943), ducks.

5 (Japanese) Faked Library

6 (Japanese) Faked Surgery Office

UNSEEN SPEAKER: (Continuing)

"Ironical, isn't it, while these men of ours were in this Fake library and surgery, disease and sickness were riot throughout the camp but the Japs refused to supply the medicines which they were holding - - -"

7 (Japanese) Faked Pleasant Chat between PW Officers.

UNSEEN SPEAKER. (Continuing)

"And as for the pleasant chat between old friends, it lasted as long as it took the cameramen to shoot the scene."

8 (Japanese) Smoking Chimney of Xth Battalion PW Camp (so-called Cycle Camp) Batavia.

9 (Japanese) Kitchen of Hotel des Indes, Batavia.

UNSEEN SPEAKER:

"Food, the thing we dreamt and talked about, succulent beef, steaming bread. No, this is not the kitchen of a prison camp in Java. These scenes were taken in the kitchen of the luxury hotel des Indes in Batavia, the Japanese headquarters. One day a few Australians were taken out in the belief they were going on a work detail but were instead taken into the hotel kitchens. It was a rare sight for them. They saw the food, handled it, smelled it, but that was all - the Japanese ate it."



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10 (Allied Batavia) Kitchen Xth Batallion Camp, Batavia. (garbage)

UNSEEN SPEAKER:

"Food eaten by the prisoners was little better than garbage prepared in filthy conditions."

END OF REEL 1

REEL 2

- 11 (Japanese) Faked Womens Camp (re vera: Mountain Resort Selabintanah near Soekaboemi, W. Java)/ children playing games, singing, etc. women around table, acting as a jury;

UNSEEN SPEAKER:

"You will now see how the Japanese would have you believe the women lived in their camp."

Cries of (Dutch): "Loopen, loopen" = (run, run)

(Children singing around a tree)

"Ring around the rosy, pocket full of posies, ki chu, ki chu, all fall down," etc.

- 12 (Japanese) Board: Internment Camp for Women, woman sewing.

"Thank goodness, that's finished."

"Excuse me, I am going up to Mrs. Marsh with this dress. I won't be long."

"Faye, come here."

- 13 (Japanese) Drying Clothes.

"Fine weather today."

"I think the clothes will dry quickly."

"Would you like some tea?"

"No, thank you, not today, some other time."  
(One line unintelligible)

- 14 (Japanese) Women before Hut G.

"It certainly is hard on me."

"What are you worrying about?"

"Well, when I came into this camp I did think I would be able to lose weight, instead of that I have been putting it on daily."

"What are you talking about?"

"Oh, it's (unintelligible), talking about her figure again."

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15 (Japanese) Woman entering with child's dress - Room with women.

"Hello, everybody, I finished this frock, Mrs. Snipe."

"Oh, thanks, it's very pretty."

"You did it so quickly."

"Well, you wanted it in a hurry. Come, let's try it on Joyce and see how it fits. Come on, Joyce, show everybody your nice new dress."

"Do you like these records?"

" . . . . . can't get records any more, so from now on we cannot play any more."

16 (Japanese) FITTING DRESS JOYCE - ROOM WITH WOMEN

17 (Australia Studio)

MRS. JOHNSON SPEAKING.

MRS. JOHNSON:

"For the first few months conditions were really not so bad in our camp. It was pleasantly placed, the food was good enough, and we had reasonable freedom. We lived in fact in a fool's paradise. When the Japs had made the scenes you have just seen, well, that was the end. We were whisked off to the germ laden, rat infested, filthy, slummy, bugbreeding slums you see of Batavia, a forlorn mess of modern misery, of brutal beatings and indignities, of degrees of fever, weevils, lice, weevily rice, and utter hopelessness. That is what Java meant to us from then on."

18 (Allied Batavia) SCENES OF DIVERS WOMEN CAMPS IN OR NEAR BATAVIA:  
TJIDENG CAMP, KAMPONG MAKASSAR CAMP, TJIDENG CAMP AGAIN -  
FETCHING WATER (TJIDENG CAMP)

UNSEEN SPEAKER:

"Look at this little girl, where she gets the drinking water."

19 (Japanese) BATHING BEACH AND FISHING

UNSEEN SPEAKER:

"And now Nippon presents some delightful bathing scenes. Two hours the Japs spent taking these lovely bathing scenes. This was the only swim these boys had - two hours during three and a half years of monotonous misery."



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For the fishing, eleven men were given sticks with string to dangle in the water. That was all the fishing they got."

20 (Australia Studio) DAVIS SPEAKING:

"Allow me to introduce you to a camp's bathroom and showers. Look, no wonder that ulcers and skin diseases got most of us."

21 (Allied Batavia) PWs CAMP's BATHROOM AND SHOWERS

22 (Japanese) PW OFFICERS SITTING IN A ROOM - Shepard is listening to radio-dialogue between officers. (FAKED PW CAMP; re vera MOUNTAIN RESORT SELABINTANAH)

RADIO:

"The report of enemy losses in our previous announcement regarding the Third Solomons Sea Battle is revised as follows: Sunk 2 battleships, 11 cruisers, 3 or 4 destroyers, and 1 transport. Heavily damaged 1 battleship, 3 cruisers, 6 or 7 destroyers and 3 transports."

"Hey there, what about a cup of tea?"

"Thank you, we sure will."

(Visitors - PW's enter)

"Hello".

"Just got the news on the radio too".

"Pretty warm."

"Yes, it's warm all right."

"Thank you, Jack."

"Thanks."

"No, thanks."

"Hello, my friend, well, what's the news?"

SHEPARD:

"With reservations it was quite a news from Japan."

"Pretty tough on us when we hear that the American propaganda broadcast says most of us have been killed."

"Yes, it's sure hard on us."

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23 (Australia Studio)

SHEPARD:

"Even as I heard the radio I realized the whole thing was faked. I was obviously listening to a voice transmitted from the nearby room. We had no radio in camp. After 1942 all religious services, concerts and educational lectures were forbidden."

24 (Japanese) SAME SCENE AS 22 - DIALOGUE CONTINUED.

"War surely makes live men dead, dead men alive."

"I'll make no monkey business, as long as my wife knows I'm alive, things will be all right."

"I can even see her."

(Officer Pw holding up dress) "What do you think of this, very nice, isn't it?"

"Do you think she'll appreciate that?"

"Well, maybe my taste is not the best but I am sure she'll appreciate the gesture. She's an A-I lass. That is proved by her letters."

"There he goes again - you married men."

"However, I was quite pleased to get a letter from home - - - it was an enjoyable moment. In the letter she said she was busy training for air raid guard." (One line unintelligible).

"By the time we get back I wonder what will have become of our homes."

"I sure would like to get home to try my luck at Pennington again."

"Well, you won't see me there, for once I am camping on the girl friend's doorstep."

"Yes, me too."

"I am going to make my wad then I will settle down on a nice little farm."

"Yes, the sooner it is the better."

25 (Australia Studio)

SHEPARD SPEAKING:

"Conditions of living declined as time went on until it was

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quite plain that we were of no account to the Japs. International agreements and humanitarian principles meant nothing to them. Most of us lucky enough to survive have suffered in health due solely to the conditions under which we were forced to live. Had the Japanese taken the slightest interest in our welfare, many of our comrades would have been alive today."

26 (Allied Batavia) DIVERS CAMP SHOTS AND SCENES OF EMACIATED PWs.

27 (Japanese) TENNIS GAME:

UNSEEN SPEAKER:

"One two, one two -

"Even this carefree happy game of tennis was merely another prisoner's drill under the orders of a guard."

28 (Australia Studio)

REED SPEAKING:

MICKFIELD - CUCKOO BIRD IMITATION

THOMAS - SPEAKING ABOUT CRICKET GAME:

REED:

"By Jove, Mick, you made the most of that funny face of yours. Remember when you used to imitate the cuckoo bird and had the Nips running around the camp looking for the bird? Can you still do it?" (Laughter)

MICKFIELD:

"I still can." (demonstrating cuckoo bird imitation).

THOMAS:

"What about the fancy cricket match I umpired? We certainly pulled their leg that time. They didn't know we were making up our own rules as we went along. I gave batsmen out whenever I felt like it and the boys played up to it. Never was cricket played as we played it that day."

29 (Japanese) CRICKET GAME: (ENGLISH CLUB, BATAVIA, AT THAT TIME JAPANESE CLUB)

"How is that?" "Out!"

END OF REEL 2



UNSEEN SPEAKER: (THOMAS):

DR. KINGMA: (Unseen)

31 (Japanese) FAKED HOSPITAL SCENE, NURSES, PATIENTS - FAKED USE OF X-RAY PLANT: FAKED OPERATION.

"How are you today?"

"Fine, thank you."

DR. KINGMA:

33 (Allied Batavia) SCENES OF DIVERS CAMP HOSPITALS (HOSPITAL ST.VINCENTIUS, HOSPITAL MATER DOLOROSA, BOTH NEAR BATAVIA) AS TAKEN IN SEPTEMBER 1945, A MONTH AFTER THE JAPANESE CAPITULATION. THE DOCTOR AND ASSISTANTS ARE NEWLY ARRIVED.

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UNSEEN SPEAKER:

"This delightful mountain resort used by the Japanese Officers of the High Command was chosen as an occasion for the scenes of this Japanese film.

One day the Australian camp was gone over for men who still looked fit enough to act the party of happy sportsmen. They were told to be happy, that they could play billiards, swim, drink beer, play golf, and eat good food."

"Actually they did have a swim and played a game of billiards."

GOLF COURSE (PLAYER) (Unintelligible.) "-----this sure keeps me fit."

35 (Australia Studio) DAVIS SPEAKING:

"Happy sportsmen indeed and then back to the barbed wire, the heat, the dirt, the weariness and worst of all to be herded and hounded by Japanese scum."

36 (Japanese outside Java) SCENES OF PWs herded by Japanese Soldiers (Scenes taken by the Japanese outside Java).

SPEAKER UNSEEN:

"Some of these particular scenes are from captured Japanese news reels made before the liberation of parts outside Java; they were exhibited with gloating pride through the one time Japanese Empire."

37 (Japanese) "WELCOME" SCENE: FAKED REUNION OF DUTCH PWs and THEIR FAMILIES, SELABINTANAH.

SPEAKER UNSEEN:

"You are about to see one of the most unnatural of all scenes - a faked reunion of Dutch prisoners and their sweethearts, wives, and children. Those who attempted to embrace in a natural way were pulled apart by guards and made to embrace to order in front of the camera."

38 (Japanese) SELABINTANAH. DUTCH CAPTAIN SEATS HIS FAMILY. DUTCH LIEUTENANT AND FAMILY, DIALOGUE IN DUTCH:

"Wat is't vandaag prettig, he! (What nice weather today)

"Ja, wat een fijne dag, zeg!" (Yes, what a fine day, isn't it?)

"Maar ik vind't zielig voor die Aussies" (But what a pity for those Anzacs).

"Ja, dat vind ik ook." (Yes, I think so too.)

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"Zullen we ze roepen?" (Let us call them)

"Hey, folks, come here!" (Australians join the family)

39 (Australia Studio) ANNEMIEKE SPEAKING:

"I am Dutch, my name is Annemieke. Manny and I were in a camp in Java. But it wasn't really like that, it was more like this, only sometimes much worse."

40 (Allied Batavia) WOMEN INTERNMENT CAMPS NEAR BATAVIA: TJIDENG CAMP, KAMPONG MAKASSAR CAMP (PAMBOO HUTS), AND AGAIN TJIDENG CAMP.

41 (Australia Studio) ANNEMIEKE (Continuing)

"I wasn't very naughty and I helped mummy as much as I could."

42 (Japanese) LOVE SCENE (DUTCH ENSIGN AND FIANCEE), SELABINTANAH - PRIVATE McNAB WRITING A LETTER.

43 (Australia Studio) McNAB SPEAKING:

McNAB:

"They gave me pen and paper and told me to write a letter. I started to write but not what I was thinking. An English speaking Japanese girl spoke the words you will hear and which I was supposed to be writing, but if I had been free to express myself this is what I would have described:"

44 (Allied Batavia) SEVERAL SCENES OF WHAT McNAB WOULD HAVE LIKED TO WRITE ABOUT. AMONGST THEM SCENES OF POW CAMPS, BATAVIA, OF WOMEN AND CHILDRENS CAMP KAMPONG MAKASSAR AND OTHER CAMPS.

ENGLISH SPEAKING JAPANESE GIRL (UNSEEN):

"Today is Visitor's Day - a day of joyous anticipation for the Dutch soldiers, and a day of sorrow for us as we have no one to call on us. Nevertheless looking at the happy families and sweethearts reunited in an atmosphere of love and happiness brings me closer to you in thought. As I sit writing I recall the happy times we had together. My first hour home will be (unintelligible) My thoughts are of home and you, of kangaroos and lovely beaches. - - - here amidst an atmosphere of - - - I wonder what you are doing now. Everything can be bearable as every facility is given us, but without you it is like a vain effort to keep body and soul together. My one wish is to get home and to you where nothing can make me leave you again."

45 (Japanese) SELABINTANAH, McNAB WRITING AND CRYING.



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"Even my tears were faked. They poured some kind of stuff in my eyes to make them water, pretty powerful stuff too, as I didn't stop crying for days."

END REEL 3

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REEL 4

47 (Japanese) FAKED RECREATION ROOM

a. PAY DAY

SPEAKER UNSEEN:

"Rich for a couple of minutes, only, the first two envelopes contained money which had to be given back of course. The others were just padded."

b. Drinking beer (MICKFIELD)

SPEAKER UNSEEN:

"The beer you see on the tables was tea. Tubby Reed and I had the only real beer."

48 (Australia Studio) DIALOGUE BETWEEN HARRISON AND REED

HARRISON: "The best beer I ever had. Remember the way I swigged the last of that? - - - - another bottle and before they could stop me that went too."

REED: "Yes, I remember and after seeing where it went I saw an ugly look on the Nip's face so I scrambled."

HARRISON: "That was your day all right, you also had that big steak. I only smelled it."

REED: "By gum, that was good. One of the Nips asked me if I could eat a beef. I told him I could eat two feeds instead of one. They took me in there and fed me a bite of steak and said 'Eat it as if you enjoy it.' Well, I did not - - - - - I tried to tell the camera with my eyes what was going on. I hope you got me. Anyway, I seemed to make a pretty good job of it, at least the Nip said 'Goto' which means 'very good' and let me finish the lot."

49 (Japanese) SAME AS 47: REED EATING STEAK.

50 (Japanese) FAKED CAM? SHOP.

"How are you, Doc.?"

"How much are these films?"

"How much for this sale?"

"Reminds me, I will have a toothbrush too."

"Cheerio."

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51 (Allied Batavia) PWs LINING UP FOR FOOD ISSUE

UNSEEN SPEAKER:

"Yes, it was a lucky day for a few; the rest of the prisoners carried on with their usual starvation rations.

52 (Japanese) STREET IN BANDOENG - WOMENS DRESS SHOP BANDOENG - Capt. Ellison and friend (Officer PWs) Entering.

"Good afternoon."

"Gray, do you think this will fit my kid?"

"What, the big one?"

"No, the now one."

"How many have you got?"

"Five."

"Five? Oh, no!"

"Yes."

53 (Australia Studio) CAPT. ELLISON SPEAKING:

"I was one of the men you have just seen strolling through the streets of Bandoeng. The joke is, my friend, Gracie Allen, who was buying the frock certainly had a daughter, but she was 18 years of age. We had no money so they gave us a fistful of Japanese invasion money which they took from us immediately after the transaction. The two shop girls were Dutch internees dressed up for the occasion and given special hairdo. During the whole of this farce our guards with fixed bayonets followed us just outside of camera range. Finally they replaced our prisoner of war badges and hustled us back behind the barbed wire."

54 (Japanese outside Java) PWs being herded behind barbed wire

55 (Australia Studio) NOBLE SPEAKING:

"At dawn one day 500 of us were assembled in the hospital grounds, where a large cross had been placed, its base inscribed 'Lest We Forget'. When General Saito and his staff came on, a religious ceremony commenced. It was impressive. We began to think that the Nips must have a grain of decency in them after all but when General Saito read his speech and the cameramen shooting and then re-reading it to let them get close ups and we saw the shoddy cardboard cross swaying in the wind, and we realized that the



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barbed wire had been camouflaged with broken branches and the machine guns trained on us were hidden in the distance, then we tumbled to the farce it was. The reverence with which we Christians observe our faith became no more than a mockery and and insult to our fallen comrades."

56 (Japanese) FAINT MEMORIAL SERVICE.

SPEECH OF GENERAL SAITO: (JAPANESE), ENGLISH TEXT SHOWS ON SCREEN:

"We treat well our enemy soldiers

We protect them

May their spirits rest in peace in Heaven."

57 (Allied Batavia) CEMETERIES OF PWs NEAR BATAVIA, AMONGST THEM ANTIJOL, BATAVIA, PLACE OF EXECUTION AND BURIAL OF ABOUT 300 PEOPLE: REBURYING OF CORPSES IN SEPTEMBER 1945 UNDER ALLIED ORDERS

SPEAKER UNSEEN:

"Only under compulsion after the liberation did the Japanese provide even the simplest of burial decencies for our comrades who did not survive. Those we won't forget."

END OF REEL 4

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C E R T I F I C A T E

I, Klaas A. de Weerd, Attorney-at-Law, hereby certify that I am officially connected with the Head Office of the Attorney-General of the Netherlands East Indies with the special task of collecting such documents as would be needed for the preparation of the Prosecution of suspected Japanese Major War Criminals before the International Military Tribunal for the Far East at Tokyo and that as such I have received from the Netherlands Indies Government Information Service the four reels of the film, entitled "Nippon Presents", to which refer the statements of J. Schim van der Loeff, Batavia (Prosecution Document No. 5758) and of Brigadier Arthur Seaforth Blackburn (Prosecution Document No. 5740). Further I certify that I wrote down the descriptions of sequences as these appear in the attached script of said reels according to my best ability and knowledge from what I saw on these films. Signed at Tokyo on this eighteenth day of December 1946.

Signed: K.A. de Weerd.

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EVIDENTIARY DOCUMENT # 5759

No 1

Ex 1764

國際檢察官事務所

證明書

私、LEONE L. WOODRUFF、余が和蘭部ニ於ケル  
速記者、資格ニ於テ國際檢察部ニハ的関係  
シ居ル事、私ハ英語ニ充分精通セル事、並ニ右、  
資格ニ於テ、私ハ「日本國紹介」ト題スルフィルム標題  
本文並ニ英語台詞ニ同スル添附、記録ヲ能限、  
眞實ニ作製セル事ヲ茲ニ證明ス

一九四六年十二月十八日 東京ニ於テ署名スリ

署名 LEONE L. WOODRUFF  
リーオネ エル ウッドラフ



# 5759

DOC

no2

國際軍事裁判所

證 明 書

余、辯護士 Klaas A. de Weerd /  
極東國際軍事裁判所ニ対スル日本主要戦争犯罪  
容疑者、告發、準備、爲ニ必要、書類ヲ集メ、特別  
仕事ヲ以テ、蘭領東印度、検事總長事務本局ニ公  
的ニ關係シ居ル事、並ニ右、資格ニ於テ余、蘭印政府  
情報部ヨリ Batavia / J. Schim van der Looff /  
陳述書(檢察部文書オ五七五ノ号) Brigadier Arthur  
Seaforth Blackburn  
フランクバン代將、陳述書(檢察部文書オ五七四ノ号)  
ニ依リ言及サル「日本國紹介」ト題スル四巻、  
フィルムヲ受ケ取リタル事ヲ茲ニ証明ス。  
余、更ニ右、ニ添附セタル該フィルム、台本ニ觀ル場  
面、解説ス、余が是等ノフィルムニテ見タレ所ヨリ余、  
全力ト全知識ヲ以テ、書下シタル事ヲ證明ス。  
本日一九四六年十二月十日東京ニ於テ署名

署名 ケイ・アイ・ド・ウエーデルト  
/ K. A. de WEERD /

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書類五七五九号

映画「日本、斯ヲ紹介スル」"NIPPON PRESENTS" 摘要

説明：各場面、JAPANESE / JAPANESE OUTSIDE JAVA / AUSTRALIA /

STUDIO / ALLIED BATAVIA / 聯合軍、タガタ映画、中付號ヲ附ス。

「JAPANESE」日本製映画、ハ、如キ意味アル。

「JAVA」ジャバニ於テ一九四三年、昭和十八年、日本人、作製ス。

「AUSTRALIA CALLING」オーストラリア、招クト題スル日本製、ハ、一場面

「JAPANESE OUTSIDE JAVA」ジャバ外日本製映画、ハ、如キ意味アル。

「AUSTRALIA STUDIO」ジャバニ於テ、戦争中、日本人、撮影技師、作製ス。

「ALLIED BATAVIA」聯合軍、タガタ映画、ハ、如キ意味アル。

「BATAVIA」日本軍、降伏、タガタ、豪洲映画撮影所、ニ、於テ、聯合國、撮影技師、作成ス。

「JAVA」ジャバニ於テ、戦争中、日本人、撮影技師、作製ス。

「AUSTRALIA CALLING」オーストラリア、招クト題スル日本製、ハ、一場面

「JAPANESE OUTSIDE JAVA」ジャバ外日本製映画、ハ、如キ意味アル。

「ALLIED BATAVIA」聯合軍、タガタ映画、ハ、如キ意味アル。

「BATAVIA」日本軍、降伏、タガタ、豪洲映画撮影所、ニ、於テ、聯合國、撮影技師、作成ス。

字幕

太平洋戦、初期ニ、ジャバヲ蹂躪セ、日本軍、如何ニ其、信、僑ヲ優遇セ、カヲ示ス。豪洲、被、屈服、地域、ニ、於テ、觀望セ、ハ、ハ、映画ヲ製作ス。此、日本映画、聯合軍、入年スル所、ナリ。

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英國、濠洲、及和蘭、俘虜及其被拘留者ハ此ノ映画ニ出演  
ヲ強ヒラセタ。此等ノ俘虜、多クハ飢餓、虐待及疾病等、為  
現在ハ死亡シ若干名、ミカ生存シテ居ル而シテ彼等ノ中ノ多數  
ノ者が自発的ニ又ハ止ミ難キ義務感念、下ニ日本軍が此ノフィルム  
ヲドニ風ニ製作シタカラ告ゲル為ニ此処ニ連行サレタデアル。日  
本軍自身が提供セル此ノ證據映画ハ獄囚ノ非人間的ナニニ依ッ  
テ作製サレタモノトイフコトヲ觀銀スル為ニ諸君ハ今此ノ日本  
製フィルムヲ觀望セントシテ居ラレ。而シテ銀幕面ニ於テモ  
又此ノ觀望中ニモ出演者ノ中ノ生存者、幾人カラ発見サレデ  
アル。ソノ生存者トハ左記ノ人々デアル。

1. (濠洲撮影所映画) 俳優紹介。

画面ニ現ハス諸君、次ノ如ク紹介ス。

1/BRIGADIER BLACKBURN, VICTORIA CROSS, AIF/

ブリスブラックバーン准將—濠洲陸軍所屬、ヴィクトリア十字章佩用者

1/WING CMDR. DAVIS, RAF/

デイヴィス飛行中佐—英國空軍所屬

1/SQUADRON LDR. SHEPARD, RAF, DSC/

シルバート飛行中隊司令—英國空軍所屬殊勲十字章佩用者

1/GROUP CAPT. NOBLE, RAF/

ノーブル航空大佐—英國空軍所屬

1/CAPT. DR. KINGMA, RNIA/

キングマ大尉—蘭印陸軍所屬

1/MRS. E. J. JOHNSON, DUTCH BORN ENGLISH WOMAN/

エー・ジェー・ジョンソン夫人—和蘭生シノ英國女子

1/F. O. THOMAS, RAAF/

フ・オー・トーマス—濠洲帝國空軍所屬

1/PVT. MCNAB, RAN/

マックナブ兵卒—濠洲海軍所屬

1/PVT. MICK FIELD, AIF/

ミックフィールド兵卒—濠洲軍歩兵部隊所屬

1/PVT. REED, AIF/

リード兵卒—濠洲軍歩兵部隊所屬

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/PVT. WILLARD, AIF/  
 一等兵ウィラード - 濠洲軍歩兵部隊所属  
 /CAPT. ELLISON, AIF/  
 ヒンソン大尉 - 濠洲軍歩兵部隊所属  
 /SGT. HARRISON, AIF/  
 ヒンソン軍曹 - 濠洲軍歩兵部隊所属 及び  
 /ANNEMIEKE/  
 アネミー

ス (濠洲撮影所映画) 場面、撮影所ニ於ケル聯合軍俳優  
 フォクス、第三、場面ニ日本側フィルムノ終末が出テ来ル (捜造記念式)  
 其後デブラックバーン准将及デイヴィス飛行中佐が紹介サレ  
 ン BRIGADIER BLACKBURN / WING CMDR DAVIS /  
 デブラックバーン准将

「諸君!! 諸君、茲ニ諸君が出演シタ此ノ日本側フィルムヲ再  
 度観覧シタ。我等、今此、映画ヲ公衆ニ観覧サセヤト思フ。併シ  
 日本側が意図シタ様サ意味デ、観覧ニ供シタナク、此ノ日本側  
 映画ハ諸君が今観覧シタ如ク我等がソレヲ製作シタ通りニ映写サシ  
 ル併シ其ノ後デ本ノ物ヲコラン入シマス。即チジャップ解放、直後聯合  
 軍撮影者ニ依ッテ製作サレタ場面デアリマス。諸君ハ此等場面  
 ノ大部分ヲ存ジノ言ハ、映写が進ムニツテ、諸君自身ノ批判ニ依リ真  
 ノ物語ガオ判リニナルデショウ。我ハ日本人ガ強制的ニ諸君ヲシテ此  
 フィルムヲ製作セシメ、而モ選出サレタ將校及兵ハ此、映画ニ出演ス、ヲ拒  
 絶シタト云フコトヲデイヴィス / WING CMDR. DAVIS / 飛行中佐及其他カラ天  
 命ニ聴取シテ居リマス。我、諸君ガ極限迄抵抗シタコトヲ承知シ居ル。我、日本人諸  
 君ニ給食ヲ拒ミ、諸君、辱服シカタクコトヲ承知シ居ル。我、ソレカラ此等狡猾  
 ナ悪魔、日本人ガ諸君ヲ辱服セシメ得、唯一、正途ヲ用ヒタコトヲ承知シ居ル。日  
 本人諸君ガ辱服シタ、映画ニ出演セズ、僥倖運、收容所、各人、対ス  
 ル糧ヲ減サシ、医藥品ヲ供給セズト諸君ニ通告シタ。我、我、諸君ガ飽  
 リメテ反抗ス、其、指揮下、タリ、作廢運、死ニ至、諸君、軍医ガ  
 諸君ニ告知シタコトヲ承知シ居ル。

10.5

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WING CMDR. DAVIS

パイプス飛行中佐。私、或時貴官が若し收容

所ノ者達ニ出演スル様ニ許可ヲなへ不バ貴官ヲ殺

スト勿月迫サレタコトヲ承知シテ居ル。

COMMANDER DAVIS

パイプス中佐。然リ。今其ノ通リデアリス。

BRIGADIER BLACKBURN

ブリックバーン准将

私ノ事仲々全貌ヲ充分調査シタガ。諸君ヨ。

私ハ死ノ脅迫ヲ受ケタガモ。抵抗シヨウト覚悟サレタ

コト。個人トシテ。何等恥ツベキコトガナクモ。ヨウ承知

シテ居リス。

將校及兵ハ此ノ日本劇アルハ。製作ニ際シテ修習シタ

コトヲ心中ヲ煩悶シテ居ラレマス。

私ハ彼等ニ余リ煩悶スル必要ハ無イトモガマシタ。

彼等ハ英雄的抵抗。敵ヲ誇リ言イタモ同様デス。

即チ彼等ハ一助ニ戦友ノ生命ヲ救助セガタメニ屈

服シタデアラテ。出来ルガタリ。邪魔ヲシテ。晝

全体ヲ個ノ笑劇ニシテシマオウト決ビシテ居ラレタス。

パイプス / DAVIS / 海軍中佐

私ハ他將校又兵トソレトヲ論ジタ。日本兵が何ヲ企

テモカハ明カダリタ。ガ我々ハ考ヘタ。食糧ノ削減

医藥ノ拒否トハ我々ノ仲間ヲ多数殺スゲラウト。

ソレヲ我々ハ出演シタイワタニハハカツタ。

日本兵ハ映畫ニ出演出来ル丈夫ヲ看ラ見ツクルニ。

收容所ヲ綿密ニ調べタラナクテハナラナカツタ。

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シム又骨、折には、モアツ。サキモ一収容所ハ  
何カ下ヲ又科、タメニ絶食、西訓ヲ如ヘラレテキタ。  
多数ノ者、之シイ着物を、袴ヲ集メ、修繕シテ選  
バシタ人々が、体裁ヨク見エル様ニ十分ノ衣裳ヲ準備シタ。  
實際リ、中、アルモノナドハ、倉ベル様ニトバナシ置キタ。

ブラックバーン / BLACKBURN / 准將

「ソレジャ、今カラソノ日本、映畫ヲ見ルコトニシタ。

其、嘘ツパチニ付シテ、ゴマカシノタイ本堂、所ヲ見テミヨ。」

三、(ニト同シ場面) 再び銀幕ニ歸ツテ、劈刃頭先ズ、撮影中、

カメラマン、次ニ游泳、場面ヤ鴨、群ル光景等が出テ  
来ル。

声バカリ、辯士ガ話シ續ケル——

「日本ノカメラマンガ、此ノフィルムヲ作製セシタノガ、

此、映畫ニ、我が軍隊ガ自分ヲ作製セシタモノト、

印象ヲ与ヘルコトヲ狙フニキル。 / BREN GUN / フレン銃ヲ射撃ス

スルガガ、カメラヲ廻ワスヨリ、餘ッ程手馴レタ荒武者

達ガ映畫ヲ作ツタヤヲ見セカケタノサ。ゴランナサ。

鴨マスデガ芝居ヲサセラシテルヨヲ見エルトシヨ。」

四、(日本製衣フィルム) — タマシ / TJIMAH / (西ジャウア) 近傍、レーウイ

ガシヤ — / LEEUWIGADJAH / 農辰場 (本農辰場ハ、九四三年

聯合軍俘虜將校ガ管理ヲ強ニラシタ農辰場、

鴨ガ止場スル。

6.7

五、(日本製衣フィルム) — 偽物、圖書室

六、(日本製衣フィルム) — 偽物、外科室



度ばかり、辯士話に倦たれし

「皮肉デ、アリマスが、此、兵士の手が此、インテリ、圖書  
室ヤ、外科室ニ居ル間ニ、收容所ニハ、病氣が蔓延  
シ、而モ、日本軍ハソ、持ツテキル、医士等ヲ、ミウト元  
シナカッタ。――」

(次頁ニ続ク)

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七 (日本製フィルム) - 修磨将校同士、偽、敵談、場面

あかり、辯士話に統一

「親、友達同士、愉、いさやべりモカメウメンガ、情景ヲ撮、子  
サニ問、タ、コトデシ。

八 (日本製フィルム) - ビラリア / BATAVIA / 第十大隊修磨

/ CYCLE CAMP /

収容所 (通稱

サリク、キヤニア) - 煙、立、昇、子、キ

煙、

九 (日本製フィルム) - ビラリア / BATAVIA / ホテルデザント

/ HOTEL DES INDES / 、炊事場、

あかり、辯士 -

「ア、食物！ 我々が夢に見たり、話合、たり、い、モ、

汁、氣、タ、フ、ア、牛肉、湯、氣、ヲ、立、キ、子、キ、ニ、

イヤ、元、に、ヤ、バ、修磨収容所、炊事場、デ、ナ、リ、此、等、場、面、

日本軍、司令部、ニ、テ、ナ、リ、ビラリア / BATAVIA / 、豪華、

ホテルデザント / HOTEL DES INDES / 、料理場、デ、撮、り、

シ、ガ、或、日、敵、人、オーストラリア兵、ヲ、連、し、去、り、

彼等、作業班、ト、テ、出、行、し、モ、思、ひ、込、ニ、ナ、リ、所、が、サ、ウ、デ、ナ、リ、

此、ノ、ホ、テ、ル、料理場、ニ、連、し、込、り、シ、つ、光、景、ハ、ソ、コ、リ、彼等、ニ

ト、テ、世、ニ、モ、稀、ラ、シ、ク、眺、メ、タ、リ、彼等、に、食物、ヲ、眺、メ、

キ、ニ、ナ、リ、香、ヲ、嗅、グ、ガ、ソ、レ、キ、リ、ダ、リ、ソ、レ、ヲ、喰、ベ、リ

ハ、日本人、ダ、リ、デ、ス、

10. (聯合軍ビラリア映画)

ビラリア / BATAVIA / 第十大隊収容所炊事場

140.9





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十三 (日本製スイルム) — 物干シ場。

「イ、オ天気ダト。今日。」

「着物エヌク乾クデセウネ。」

「オ茶、如何。」

「今日、結構デス。又今夜頃キマセウ。」

(一行不明)

十四 (日本製スイルム) — 5号倉前、婦人遣

「本當ニ私困ニヤシウ。」

「何ヲ一体氣ニ病ニテル。」

「エ、此、此倉所、来タ時、私脅セルト思ッテ表ニキタ。」

「トコロが毎日目チが増エニ方ナ、ヨ。」

「何ヲ話ニラフニヤル。」

「エ、(不明) 又此人、体豊、コトヨ。」

十五 (日本製スイルム) — 子供、着物ヲ手ニ持テ婦人ガ入ニクル —

「部屋ニ、婦人遣。」

「皆サン、今日、スナイプ、SNIFE、奥サン、此、服ヲキ

ナリニシタ。」

「ア、有難ウ、トモ綺麗鹿ダウ。」

「コナニ早ク出来ヤッテ。」

「エ、貴方ガ御急ガデシタエ、サア、ジョイス、JOYCE、ニ着セテ

ニテ寸法ガ合ッカリ見テシマセウ、サア、ジョイス、JOYCE、アタク、

立派、新ニイ服ヲ皆サン見テ頃キナサイ。」

「此、音機、レコード、御好サデスカ。」

「モウレコードモ手ニ入リタイコトダシ、コレガハ、音機元カヨリ、デ、イ、キ」

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ト75-9

- 十六 (日本製映画) <sup>JOYCE</sup> ジョイス=着初着初七ニヤル一部屋ニ婦人達
- 十七 (遠洲撮影所映画) ジョイントン/JOHNSTON 夫人=語ヲ出ス、  
ジョイントン/JOHNSTON 夫人

「俗、数月間、私達、収容所、状況、事實、負シテニ悪クナリ  
モデシタ。収容所、氣持、良キ所ニナリタ。食事も良カシタ。  
ソレ私達ニ相當ニ自由デアリタ。謂ヘシ私達ハ「愚者、  
園」ニ任セテ居タヨラテス。アタチノ今御覽ニシタ場面ヲ  
日本人ガ作ッタキデア。ソレハ終リトナリタデシタ。私達ハアタチ  
ガバタギヤ/BATAVIA/デ御覽ニナルノ病原菌、満タ鼠  
多ク、不潔ナ、穢ラシ、南京虫、湧ク貧民窟ニ追拂ハルミタ。  
ソレ現代、ジヤ、残酷ヲ政打ト侮辱、色々、熱病、象鼻  
虫、鼠(象鼻虫、附イタ米)、絶望等、混乱状態トモ申ス  
ベキデシタ。私達ニ取テソノ時カラ、ジャヤクトモ一モ一ハソ  
ナリデシタ。」

- 十八 (聯合軍バタギヤ映画) バタギヤ及ヒ其ノ附如、種々、婦人収  
容所、光景、即チモイデシ/TJIDENG/収容所カンホニ  
カマシ/KAMPONG MAKASSAR/収容所、再ビテモ一収容所  
水運ニ来リテ/TJIDENG/モイデ、収容所

声バカリ、辯士——

NO.12

- 十九 (日本製映画) 海水浴場及ヒ魚釣

声バカリ、辯士——

「ソレカウ日本ハホノイ海水浴、光景ヲ紹介セシタ。  
日本人ハホ美イ海水浴、場面ヲ撮ルニ二時間費シタ。

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軍調、ミミナ三幸、收容所生活中、二等、男、子達が水泳、機会を得た、僅ニ此、二時間ダデニタ、魚釣ト言ベキ人、人が釣竿ト釣テ、液汁、多ク、被收容者トシ、魚釣、機会ヲ得タ、此、撮影、場合、ナリシタ。

二、濠洲撮影所、フェイスカ語ル——

「吾、ニ收容所、浴場ト、シヤ、ト、紹介、致、ス、御覽、ナ、井、私達、大部、命、か、潰瘍、ヤ、皮膚病、ニ、罹、タ、ハ、無理、ナ、リ、セ。」

(次頁ニ続ク)

No. 13



575 9 二 (聯合軍、ワグ、映画) 俘虜收容所、浴室又「ヤ」  
三 (日本製映画) 部屋中、俘虜收容所、將校達が坐ッテ居ル——

シバード君が「ヤ」ヲ聞イテ——

將校同志、對話(偽物、俘虜收容所、實に高き遊覽地

セ、シバード / SELABINTANAH /

(「ヤ」ヲ、声) 「オ、ミ、ソ、ロ、モ、ン / SOLOMON / 海戦、同、る、我、方、前、回、  
「表、中、敵、損、害、ニ、対、ス、ニ、報、告、ヲ、次、如、ク、訂、正、改、メ、ス、

即、ク、撃、沈、戦、艦、二、隻、巡、洋、艦、十、一、隻、駆、逐、艦、三、隻、又、ハ、四、隻、  
輸、送、船、一、隻、大、損、害、ヲ、受、ケ、タ、ル、モ、戦、艦、一、隻、巡、洋、艦、三、隻、駆、  
逐、艦、六、隻、又、ハ、七、隻、輸、送、船、三、隻、

「オ、イ、オ、茶、バ、ト、ラ、」

「有、難、ウ、一、ツ、ゴ、馳、走、ニ、ナ、ラ、ウ、」

(訪、問、者、一、俘、虜、数、名、が、入、ッ、テ、来、ル、)

「ヤ、」

「僥、倖、モ、ラ、ゲ、オ、デ、リ、ニ、エ、ス、ヲ、聞、イ、タ、所、ヲ、」

「コ、オ、茶、執、ウ、テ、イ、ニ、ネ、」

「ソ、ウ、執、ウ、テ、結、構、タ、ネ、」

「ジャ、ッ、有、難、ウ、」

「有、難、ウ、」

「イヤ、モ、ウ、沢、山、」

「オ、イ、君、ト、ニ、エ、ス、ク、ク、エ、」

シバード「サ、リ、遠、隔、勝、ハ、放、送、が、日、本、カ、ウ、ニ、エ、ス、ト、レ、ヲ、相、喜、  
ナ、モ、ウ、タ、」

「ア、タ、カ、放、送、が、味、方、大、部、令、戦、死、ヲ、報、ス、ル、ヲ、聞、ク、ハ、ッ、ラ、イ、ネ、」

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「ソレ、本當ニツイテ、

二三 (豪洲撮景の映画)

シェパード / SHEPARD

「私がソレヲチオノ聞イタ時ニテハ、何カう何カ、嘘トト田ニアッタ。  
私ハ確ニ近ウ、却テカウ偽ンテ来ニ放送ヲ聞イテキタ、  
收心谷所、中ニソレヲチオノ無カクモ告グス。一九四二年以後ニ、凡テ、  
宗教上、勤行、音楽會及ビ教育上、講演ガ禁止サレテ居タ  
グス。」

二四 (日本撮景映画) ニ二ト同場面——對話ガ継続ス。

「戦争ニ確ニ生キテ居ル人ヲ殺シタリ死ンダ人ヲ生カントリスルモ、  
カネ。」

「オレノ家内ガ俺ガ生キテ居ルコトヲ知ッテ居ル中ハ、ソノ要ニ應ジ  
タナイヤ。万事都合ヨウ行クカウ。」

「俺ノ家内ニ會フコトニ出来ヨ。」

(俘虜、將校ガ女トレスヲ見セテカウ)

「コレトウ思フカネ、大變立派ジヤナイカ。」

「君ハ細君ガソレトレスヲ好ムト思フーカイ。」

「ウ、僕、趣味ハ最上ニソレヲ知シタイガ、僕ガ送ッテヤルトイフ  
氣持ヲ覺ゲト思フネ。彼女ハトテモ喜劇的女タヨ、ソレハ彼女  
ノ手紙ヲ判ルヨ。」

「マタ始マツタ—— 既婚男子諸君、オ、ロケタ。」

「然レ、僕ハ、完カウキズ。来ニ、ハ大變姉ニイネ……ソノ時ハ、

本妻ニ姉ニイネ、彼女ハ防空訓練ヲセシメト手紙ニ書イテアルヨ。」

(一行不明)

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「我々が帰るまで我々、家庭に入らねえ」

「安全に宅へ戻ってベニートン/PENNINGTON/でまた一度幸福の味を  
見度いもんだ」

「うふや俺達、その金でサイエンス。俺、（なア、女俺達、家路  
取、計、工務院、タイト思、フール、カ、ス」

「ッヤイ、俺モ」

「お金ヲ貯ナラサナ、良イ農園（ニ）着、キタイモ、ダ」

「ウケ、早レ、早イ程イイネ」

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二五 (濠洲撮影映画)

シバート / SHEPARD /

「時が経つに従って生活状態が悪クナツて行つた。遂に我々が日本人  
全ク顧みられナイトライフコトが判つて来た。国際條約も人道も原  
則も彼等ニハドウデモイ、ノダ。僥倖ニモ生き残つて居ル我々、大  
部分、モノハ、此、ヒドイ生活ヲ強イラシテイルバカリニ。可哀ソニ  
健康ヲ害シテシマツて居ル。日本人が我々、厚生ニトライフコトニ就  
テホシ、少しデモ関心ヲ持ツて呉レタラバ、我々、同僚、多ク、  
者が今日生きて居タデアラウト思ふ。」

二六 (聯合軍バタヴィヤ映画) 若干、收容所、寫真及び瘦せ居  
る、光景。

二七 (日本製映画) テニス、試合。

声バカリ、辯士——

「ワン、トラー、ワン、トラー——」 「コ、氣樂ナ樂レソウナテニス、試  
合デスヲ監視人、命令ニ依ル修養訓練、一方法ニ過ギナイデア  
リマス。」

二八 (濠洲撮影映画)

リード / REED / 語る役。

ミックフィールド / MICKFIELD / — 郭公鳥、擬声

タマス / THOMAS / — クリケット、試合、コトヲ語ルテ居ル。

リード / REED / 語る——

「ミック / MICK / オオ、ヨウオカシナ願ヲシタネ。オオ、郭公  
鳥、ミネヲシタノデ日本人が鳥ヲ搜シテ收容所、園リヲ監  
ケスリ廻リタトキノコトヲ想ヒ出シテ見ヨ。オオ、今デモ、しが

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出来ルカイ」(大笑)

ミックフィールド/MICKFIELD/

「今デモ出来ルヨ」(郭公鳥・マネヲスル)

タミス/THOMAS/

「僕がマネ事、クリケット試合ノアンパイヤーハドラダッタ?

ア、時ニハ確ニアイツ等ニ一杯喰ハシテヤッタツケ。我々が勝手

ニクリケットノ規則ヲ作ツテ居タコトヲ彼等ハ知ラナカッタ、ガ

ネ。俺ハ勝手ニ何時デモ打者ヲアウトニシタ。他ノ連中モソ

ヲ容認シテドンソ試合ヲ進行之タサ。アニナクリケットハ全ウ

オ代来聞ダヨ。」

二九(日本製映画)クリケット、試合(英吉利俱樂部 バタヴィア  
/BATAVIA/ 当時、日本人俱樂部)「コリヤドラダ?」 「アウト」  
(第三巻終)

第三巻

三十(聯合軍バタヴィア映画)

ハングロエデマ/T.N. 栄養不足、結果皮膚ニ虫ル病氣

/HUNGER OEDEMA/、様々、患者、場面 トーミス/THOMAS/が

最初ニ次テ医者/キングス/KINGMA/博士が語ス(西人トモ姿、現  
ハサナ)

姿ヲ現ハサナ話者(トーミス/THOMAS/)

「金ウ、オ、我々堅ビ出サシク者、其、日ハ面白ウ過シタノデスガ

數、月後ニハ我々、多ク、若ガクリケット、打棒ヲ持ナニデ

ルヲサヘ出来ズミシテ走レルオデハアリマセンデシタ。ガマア同

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様抑留サシテキタ／医者、キングマ博士ニ、ソノミヅイテ話シテ頂キマセウ。

／医者／キングマ／KINGMA／博士（海、現、ササイ）

クリケットヤ他ノ遊戲ヲスルコトハオロカ、之等、可哀シク人達ハ飢餓、結果トシテ起ル。アツル病氣ニ悩ミテキタズ、脚氣ハ其、中、只一例ニスギマセウ。貴方方が今ニカウ西覽ニル病院、場面ハ始メカラ終リマテ報告サシタモ、デス。日本人、バタヴィア／BATAVIA／、此、病院ニ一群、オーストラリア人ヲ連シテ来シタ。コ、真似、治療ニ出演シタ人々、其、時ハ未ダ健康ヲアツタ、ニ一才收容此内、ホ、当、病人ハ治療ヲ受ケルコトモ早急ニ必要トシタ。藥ヲ得ルコトモ出来ナカツタ云フコトヲ考ヘ合セルト全ク悲惨ナコトデス。





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「選定」が、デス。

「或る日、オーストラリア人、収容所へ愉快、かつスポーツをこゝろ集り、  
演技、スリ、ニ、ス、ス、人々を、探、サ、ウ、ト、ン、テ、調、ベ、ラ、ス、ミ、タ。彼等、  
モ、水、泳、モ、ビ、ール、ヲ、飲、バ、コ、ト、モ、ゴ、ル、フ、ヲ、ス、ル、コ、ト、モ、ス、良、イ、食、物、ヲ、取、ル、コ、ト、  
モ、ス、末、ス、ミ、タ。彼等、ハ、幸、福、サ、ウ、イ、様、子、ヲ、サ、ヨ、ト、言、セ、バ、ケ、レ、ド、ス。」  
「実、際、ニ、彼等、ハ、水、泳、コ、ト、ス、ミ、タ、又、撞、球、ヲ、ス、ミ、タ、ス、ミ、タ、」

ゴルフコース（ゴルフヲスル人々）（不明時）確、カ、ニ、コ、ハ、私、ハ、良、イ、カ、  
（不明）

三十五（オーストラリア撮影所映画）

「デイヴィス / Davis」が、話、ス

「本、当、ニ、幸、福、サ、ウ、イ、運、動、家、達、ヲ、所、ガ、ハ、カ、ラ、底、ヲ、フ、レ、バ、鉄、  
條、網、着、サ、汚、リ、退、屈、ガ、待、ツ、ヲ、サ、ク、リ、デ、ス、<sup>臨</sup>番、要、  
事、ハ、屑、ヲ、掃、リ、日、本、人、共、ニ、追、ヒ、集、メ、ラ、シ、驅、リ、立、テ、コ、レ、ル、ダ、」

三十六（日本側フィルム（ジャパ外））

日本兵ニ追ヒ集メラシメタル字、虜、場、面、（ジャパ / ジャパ / 外、日、  
本人ニ依ッテ撮ラレタ場面）

「安、ラ、現、サ、イ、話、者」

「此、等、特、別、情、景、数、場、面、ハ、我、方、占、領、ニ、カ、カ、ル、ジ、ヤ、ウ、ノ、ミ、タ、  
外、地、方、解、放、以、前、ニ、日、本、側、ニ、依、ッ、テ、作、製、セ、ラ、レ、タ、ニ、ス、映、  
画、カ、ラ、取、ツ、ク、モ、デ、ス。」

「イ、等、ハ、カ、フ、テ、日、本、帝、国、ヲ、依、リ、負、持、ツ、ニ、誇、示、マ、ス、デ、ス。」

三十七（日本側フィルム）

「歡迎、」場、面、屋、構、カ、ラ、シ、タ、人、ハ、虜、達、ト、ハ、家、族、達、ト、

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再會 ヤフビニター / SELABINTANAH / 終

安現 ヤフイ話者

「全場面中、最も本當ニミナリ場面、ワラ貴方々、御覽ニ  
ナリス。オラニダ、は虜、彼等、愛人々妻々子は等、  
虚構、再會、場面、自然、情、ほそ、抱擁、ミナリ  
スハ、は虜達、番女、引き離サシ、ソ、カ、フ、カ、メ、フ、前、命、ヤ  
一、抱擁、サヤ、フ、ミナリ、ス」

三八(巨本側アリル)

ヤフビニター / SELABINTANAH /

オラニダ、大尉、家族、一、終、隠、タ、ケ、ミ、ナリ、オラニダ、中尉、  
家族、オラニダ、話、デ、一、話、一

(以下次頁)



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10/12/

「今日、何ント良イ天気デセウ。」

「ハイ。ナント良イ日デシヨウネ。」

「ガソレニシテモア、濠洲、新西蘭、兵隊達ハ氣  
ノ毒ナモノデスネ。」

「ソウ。私モソウ思ヒマス。」

「アノ人達ヲ呼ビマシヨウ。」

「オーイ。皆ニテ此處へ來イ。」

(濠洲兵達ハ家族ノモノト一緒ニナル)

三九。(オーストラリア撮影所映画) アンネミエ / ANNEMIEKE / が語ル。  
『私ハ和蘭人。私、名ハアンネミエ / ANNEMIEKE / デス。オカア  
サニ私ハジャバ / JAVA / へ或ル收容所ニ居マシタ。  
ヒドクハホントウハア、掃ナ所デハナカッタノデス。  
寧ロコニテ風デアリマシタ。イヤ。時ニハモット  
スット悪イコトサケアリマシタ。』

四〇。(聯合軍バタビア映画)

バタビア / BATAVIA / 附近ノ婦女抑留者收容所。

チト / TJIDENG / 收容所。カンボン。マカッサル

/ KAMPONG MAKASSAR / 收容所。(竹ノ屋) 及ビ再ビ

チト / TJIDENG / 收容所。

四一。(オーストラリア撮影所映画)

アンネミエ / ANNEMIEKE / 語ニ續ケル——

『私ハ大ニテ悪戯ハ致シマシタ。ソノニ

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出来ルダト母サニニ手助ケンデアデマシタ。』  
四三(日本側フィルム)恋愛場面(和蘭、海軍少尉と婚約者)

セリジハタナ—/SELABINTANAH/— イヌクナブ  
/PRIVATE MC NAB/ 手紙ヲ書イテナル。

四三(オーストリーヤ撮影所映画)

マクナブ/MCNAB/ 語ル。

マクナブ/MC NAB/

『彼等ハメント紙ヲ私ニ與ケテ、手紙ヲ書ケト云ツタ。

私ハ書キ始メタ。タガ私ガ思フキナタ事ヲデハナイ、英語ヲ話ス。又日本少女ガ、貴方達ガ御蘭ギニナル又私ガサウ書イテナルモノト思ハセル言葉ヲ語ツタノダ。タダ若シ私ガ自分ノ思フコトヲ言ヒ表ハス事ガ自由ニ出来タダツタラ私ハ次、標ニ書イテキタ事デセウ。

四四(聯合軍バタビヤ映画)

マクナブ/MACNAB/ガメント欲シタ事ニ就テノ数場面。

其ノ内ニ、<sup>/BATAVIA/</sup>バタビヤ所在、俘虜收容所。

「カンボシマカサール」/KAMPONG MAKASSAR/ 婦女及ビ若年者收容所、及ビ其他、

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收容所、場面若干。

英語ヲ話ス日本人少女(現レオナ)

『今日ハ訪問日ヲアリス——和蘭ノ兵士達ニツテ、

樂ニイ期待ノ日。而シテ我々ニツテ、誰モ訪ネテ受

ル人ガナイノデ、非ニイ日ダケド、愛ト幸福ノ

國氣ノ中ニ再ビ結ビ合フ幸福ノ家族達ノ又年

トハ、ト／ヲ見ルト私ハ、中テ貴方ニモツト身近カニ

接スル様ナ氣ガ致シス。カウニテ坐ツテ書目イテナルト私

達ガ一緒ニ過ニテ樂ニカッタ折々ヲ思ヒ出シス。私

ガ家ヘカッタ最初ノ時ハ(聴取不明略)私、想ヒ

ハ家ト貴方ニ就テデス。カズガルト快適ノ海辺、

シカラ美シイ／多クノ／街デス

而シテ、トツケ私ハ、数多イ美シイモノヲ見レナイガ淋シ。

……此処デ、……要國氣ノ中デ。アタハ今ナニヲシテ

ルイデナゲセウ。總テ、便宜ガ我々ニ興(シテサス

デ何ンデモ我慢ハ出来マス。ケレドアタナニデハ生キ

長ラーテイル、モ無駄ナ様ナ氣ガシマス。私、唯一ノ願ヒ

ハ家ニ歸ルコトデス。而シテアタノ許ニ。家ニ歸ルハ何

モノモモウ二度ト私ヲアタカラ引離ス事ハ出来

ナイデニョウ。

四五(日本側アイル)

又ニビタナ／SELABINTANAH／マナ／MCNAB／手紙ヲ書キ

ガラ邊イテナル。

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田六(オーストラリア撮影所映画)

マクナブ / MCNAB / 語

『私、涙を(慥)ラ(事)アリス。彼等、或(種)、薬の  
ヲ私、眼ニ注イデ涙ヲ去サセマシ。幾日モ、周迄  
ノガ止マラナカッタノデスカラ相当強イ薬ダッタと思  
シマス。』 (第三巻 終)

1914/

第四卷

第四十七(日本製映画) 偽物、娛樂室

(a) 給料日

見得ザル話手、

「ホ、暫ラク、間、ミ、金持、其、最初、二箇、封筒ニ勿  
論返却シナケバナシイ金が入リツタ。他、封筒ハ恰モ  
一杯、如ク膨ラマテアツタ。」

(b) (ミッキイイルド) ビールヲ飲ム。

見得ザル話手

机上ニ在リテ、見ルビニ茶ヲアツタ。

「TUBBY REED」

「ビリー、ト私ガ、唯一ノ本ヲビールヲ飲ニダシ。」

第四十八(豪州撮影所映画)

(HARRISON) (REED)

「ハリスン」 トリート、村話

No 26

「米ヲ曾テ味ヲコト、ナイ美味ニシ。僕ガ、最後一杯ヲガ  
ミ飲ニダシ、様子思ヒ去カネ。一モウ一本彼等ヲ止メル前ニ飲ニダシ」

(REED)

「サ、思ヒ去スヨ、而シテソレヲ誰ガ飲ニダシ」



doc 3739

見得た話

サビテ、一部、人々を取り、は合、良、目、下、を、残、一、信、亭、を、  
相、度、を、飢、餓、に、迫、程、を、量、割、を、食、糧、を、其、日、を、過、す、  
居、に、し、も、

第五十二(日本製映画) / BANDOENG /  
バントン 婦人服店 — エリソン 大尉と友人(主賓佐藤)の店、人、  
ま、市街

合、ハ、グレースサ、此、ハ、私、子、供、に、似、合、テ、ヤ、ラ、カ、エ、ト、大、サ、イ、カ、  
子、供、サ、レ、テ、イ、バ、今、度、生、キ、タ、子、供、エ、カ、一、体、子、供、ヲ、饑、人、ト、父、サ、シ、  
又、人、五、人、エ、カ、テ、ア、嘘、テ、カ、シ、不、満、テ、ス、ト、カ、

第五十三(豪洲(南洋)所映画) / ELLISON /  
貴方、バントン 市街ヲ、散、歩、シ、テ、何、カ、人、達、ヲ、画、面、ヲ、仰、見、  
ニ、ス、テ、カ、シ、私、ト、人、達、中、ニ、文、ヲ、テ、サ、シ、テ、  
実、ニ、滑稽、テ、ス、事、実、ハ、斯、ウ、ナ、シ、テ、

ト、上、レ、テ、買、テ、居、ル、私、友、人、GRACIE ALLEN /  
ヲ、持、テ、居、リ、テ、カ、シ、彼、女、ト、サ、テ、人、達、テ、ス、吾、々、ハ、金、ヲ、持、合、  
テ、サ、カ、シ、テ、日、本、人、ハ、吾、々、ハ、一、圓、ニ、日、本、軍、需、ヲ、買、テ、カ、シ、テ、取、  
リ、テ、演、技、ヲ、演、テ、カ、シ、吾、々、ハ、軍、需、ヲ、取、リ、上、テ、カ、シ、テ、人、セ、店、員、

ハ、和、蘭、被、收、客、者、テ、出、演、ヲ、為、サ、シ、テ、看、客、ヲ、飾、リ、タ、テ、  
居、ニ、シ、テ、カ、シ、俄、然、言、テ、全、部、ハ、済、ム、間、看、客、ハ、一、人、ヲ、携、  
行、カ、シ、テ、カ、シ、看、客、ハ、カ、シ、テ、入、リ、テ、距、リ、テ、戦、場、内、ニ、カ、シ、テ、附、イ、テ、  
カ、シ、テ、終、ニ、彼、等、ハ、カ、シ、テ、信、亭、を、微、章、ヲ、戻、シ、テ、戻、シ、  
テ、カ、シ、テ、刑、罰、に、カ、シ、テ、押、シ、テ、及、ビ、カ、シ、  
第五十四(日本製映画) /  
刑、罰、に、カ、シ、テ、其、他、カ、シ、テ、カ、シ、テ、信、亭、を、戻、シ、テ、戻、シ、



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五五(十一)トニア(最良所映画)

ノブリス NOBLE 語

或日明方我々。名に病院、廣場、集會せしむ。ソコニ大キナ  
 十字祭カ置キテアリシ。其底ニセシナル爲ニテ書キテアリシ。  
 斎藤 SAITO 將軍ト彼、首肯カ来リト宗教上儀式カ始メシ。  
 ソレ感銘、深イモノアリシ。我々ニテ張リ日本ニテハ、底ニ  
 多少、禮讓ヲ持テ居ルニ相違ナト考ヘ始メシ。然レ斎藤將軍  
 カ彼、弔辞ヲ讀ミカスルニ、攝影ヲセシ、カスツロニア、サレハ爲ニ  
 弔辞ヲ讀ミ、ソレ居ル時我々ハ、ソレニテ大ニ感シテ祭風ニシテ、  
 フ見シ。又我々、鐵條網カ折枝ヲ擬装サテ居リ又我々、何カ、  
 機關銃カ遙カ彼ヲ隱サテ居ルコトヲ見、ソレ我々、カ其音  
 テアルコトヲ悟リシ。我々、其基督教徒ガ我等、發我、字ニ宗教ニ、正ニ我  
 々、歟、戰友ニ對スル思、再、侮辱、サレテアリシ。

五五(日本教映画)模擬追悼會

斎藤 SAITO 將軍ス。ト(日本語)ス。リ。ニ英語、訳文ガ出ル。

我等、敵兵ヲ優遇ス

我等、彼等ヲ保護ス

願ハ、彼等ガ靈魂、天上ニ安メカニ願フニコトナリ。

五五(連合軍バタビア映画)

2/ バタビア BATAVIA 附近俘虜(真実)ハ、中メ、BATAVIA、ハ、ANTJOL、此  
 處、約三百名ガ刑、埋葬セラル。連合軍、命令ニ依リ、九百九十九名、  
 骨、改葬セラル。又、現、サ、イ、話者。

1/ 以テ解放後日本軍ニ得、下ニ、我々、戰友ニ對シ、粗末ニ  
 主埋葬、儀禮ヲ行ハル。

之等、コトヲ我々、決、トセ、(第四卷 終)